PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 736

SECOND MAZURKA

Biographical Sketch—Benjamin (Louis Paul) Godard

Born in Paris, France, August 18, 1849

Died in Cannes, France, January 10, 1895

BENJAMIN GODARD died in his forty-sixth year, yet he left a large number of compositions distinguished for their attractive melodic qualities. To the pianistic world he is best known by his *Concerto Romantique* for piano and orchestra, his etude *En Route*, his second *Valse* and the present work, his second *Mazurka*. He also composed several operas, of which *Jocelyn* is the best known.

General Information: The Mazurka is a national Polish dance remarkable for the variety and liberty allowed in its figures, and for the peculiar steps necessary to its performance. Originally it consisted of two or four parts each in $\frac{3}{4}$ or $\frac{3}{8}$ measure, and it generally carried a strong accent on the third beat of the measure. Chopin was the first to treat the Mazurka in a new and characteristic manner. He extended its form and retained little more than the intensely national character of the dance tune. The modern Mazurka bears but little resemblance to the original form.

Form and Structure: In Rondo-Form, key of B flat.

The Main Theme (meas. 1-34) is in Primary Song-Form. The first Part of the Theme begins on the second beat of meas. 1 and ends on the first beat of meas. 17. The second Part begins on the second beat of meas. 17 and ends on the second beat of meas. 30. From the third beat of meas. 30 to the first beat of meas. 38 is a connecting passage. The whole Theme is repeated.

The second Theme begins on the third beat of meas. 54 in the key of G flat. This Theme is in two Parts, meas. 54-86 and 87-102. On the second beat of meas. 102 there is a return to the Main Theme.

The third Theme, in the key of E flat, begins on the third beat of meas. 118 and ends on the second beat of meas. 134. On the third beat of this measure begins a repetition of the second Theme, this time in the key of C flat. On the first beat of meas. 144 a modulatory passage begins, leading to the final repetition of the Main Theme on the second beat of meas. 164.

Method of Study: The groups of sixteenth-notes in meas. 1, and similar passages throughout the Composition, should be played with a very loose wrist; in fact, a sense of almost complete relaxation should be felt by the player whenever this passage occurs. Care should be taken to render the melody in meas. 5-9 and in meas. 13-16 connectedly, not allowing the alternation of

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hands to cause a break in the tones. The connecting passage from the third beat of meas. 30 to the first beat of meas. 35, it should be noted, is formed by a chromatic succession of large thirds for one octave, and each note is preceded by an *appoggiatura* one half-step below. A clear realization of this formation will aid considerably in the playing of the passage.

Interpretation: An effective interpretation of this Composition will depend largely upon a judicious use of the pedal. For instance, it should be noted that in meas. 4 the pedal is depressed on the second beat of the measure so that it will not interfere with the staccato D in the soprano part. In the second Theme, commencing at meas. 55, the pedal should not be taken until immediately after the second beat of each measure, in order to preserve the clearness of the left-hand figure. In meas. 157-159 the pedal can hold the chord while the right hand is free to play the figure upon the chord of A.

In meas. 1 the first two of the sixteenth-notes (E F) may be dwelt upon slightly and the speed increased until the highest note (A) is reached. All repetitions of this passage, however, should be played in strict time. The melody in meas. 5-9 and in meas. 13-16, alternating between the two hands, should be brought out clearly but not over-emphasized. Attention is called to the *sforzando* eighth-note in the right-hand part of meas. 10. The connecting passage commencing on the third beat of meas. 30 should begin in strict time and increase in speed until meas. 36 where the indicated *rallentando molto* commences.

The Theme beginning in the last beat of meas. 54 has two special features—a singing melody in the right hand and a dotted-note figure in the left; both should be brought out very clearly in the course of the Theme. In meas. 87-101 the double-forte octaves which are not marked with a *legato* slur should be played *non-legato*. The same direction applies to the octaves in the third Theme (meas. 118-134). Meas. 155-156 should be played with a decided *accelerando* followed by a *rallentando* until the chord of A in meas. 157 is reached. Attention is called to the silent measures 167 and 177; these should be given their full time value.

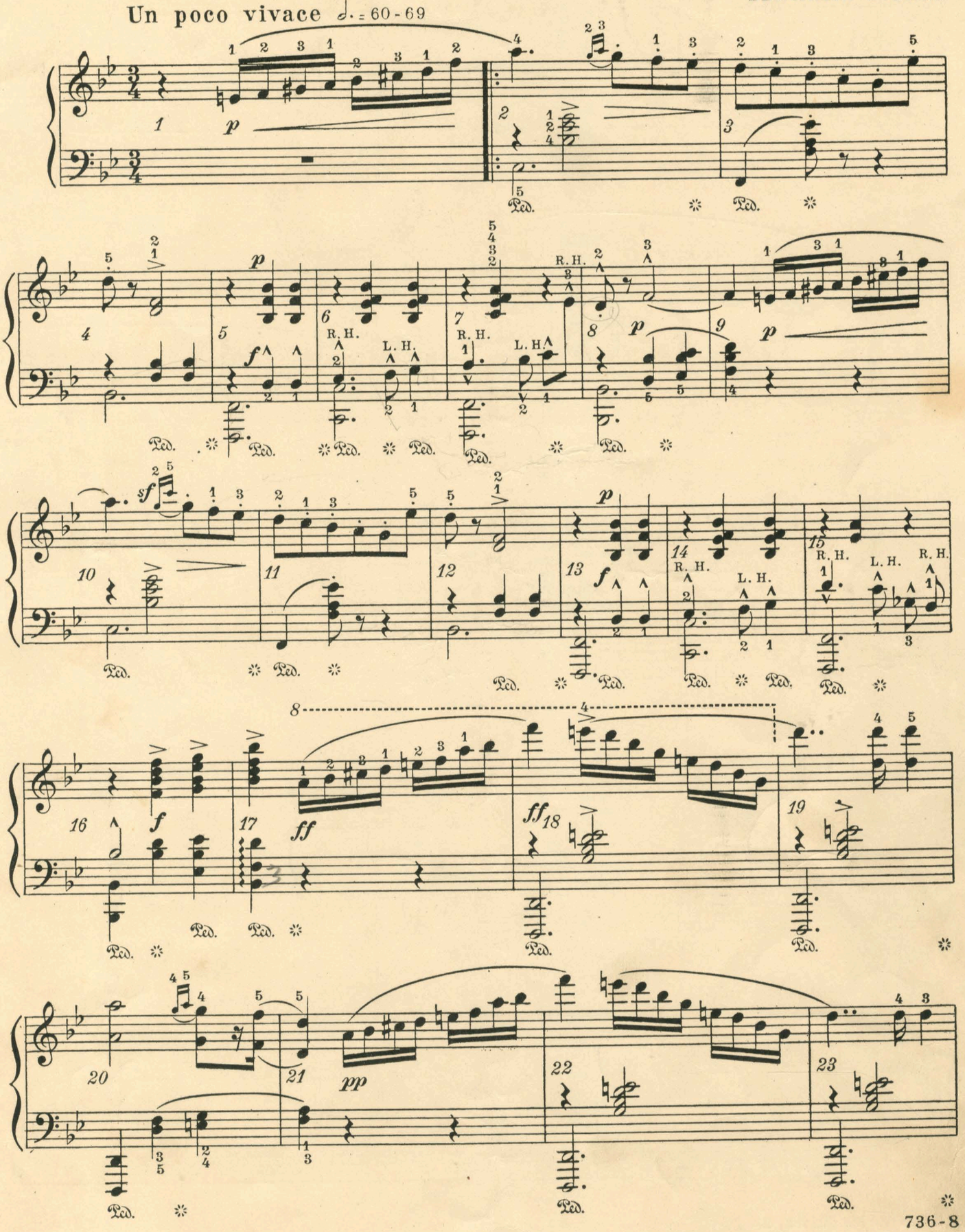
Glossary

Godard	pronounced	Gō-därʹ	
un poco vivace	"	o͞on pōʹ-kō vė̆-väʹ-chā	(rather lively)
animato	"	ä-nē-täʹ-tō	(animated)
rallentando molto	"	räl-lĕn-tänʹ-dō mōlʹ-tō	(gradually much slower)
a tempo	"	ä tĕmʹ-pō	(in time)
cantando e legato	"	kän-tänʹ-dō ā lā-gäʹ-tō	(in a singing style and smoothly)
con fantasia	"	cŏn făn-tä-sēʹ-ä	(in a free style)
ff sempre	"	fôr-tĭsʹ-ĭ-mō sĕmʹ-prā	(always very loud)
una corda	"	o͞oʹ-nä kŏrʹ-dä	(with the soft pedal)
tre corde	"	trā kŏrʹ-dā	(without the soft pedal)

To Madame Annette Essipoff

Second Mazurka

BENJAMIN GODARD



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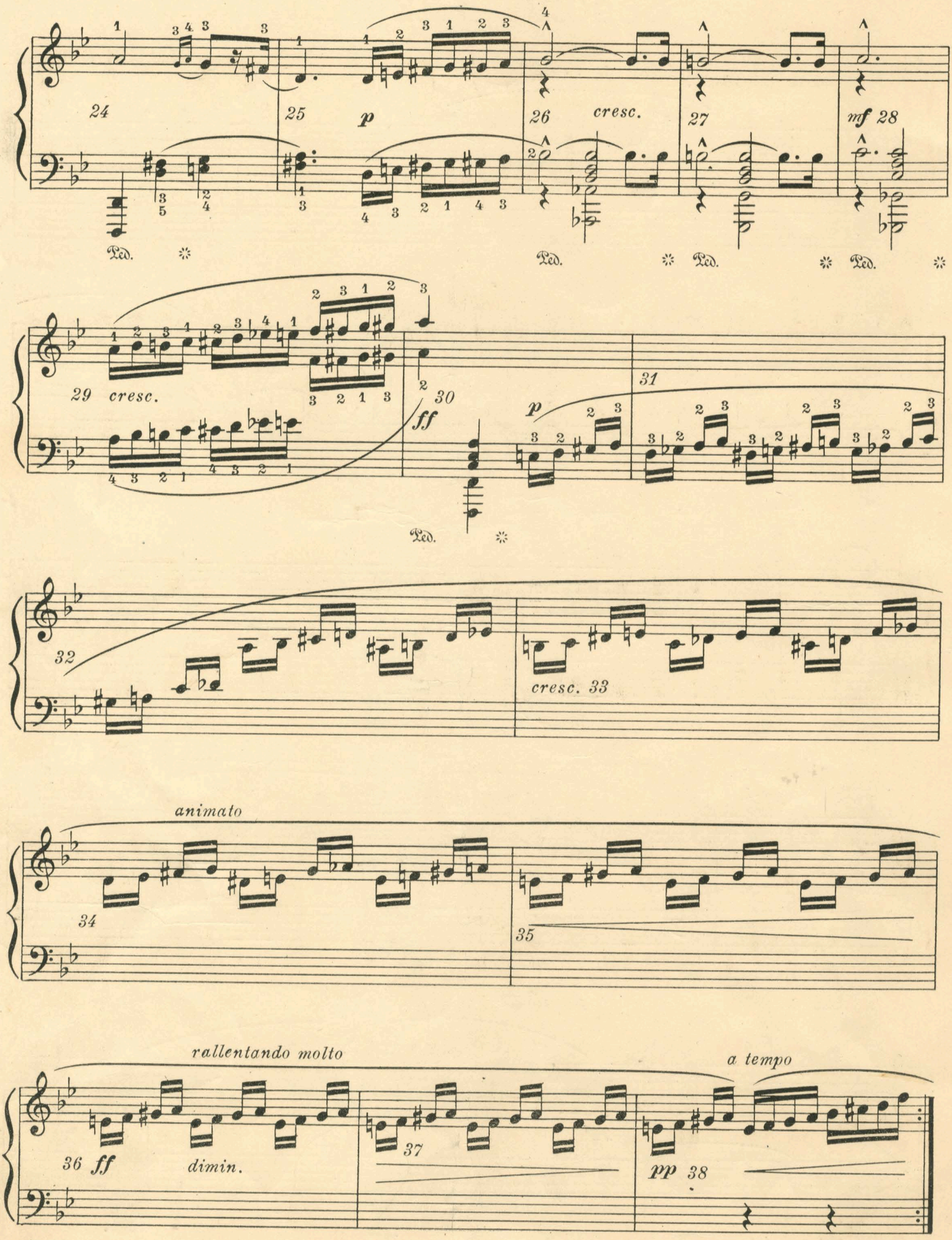
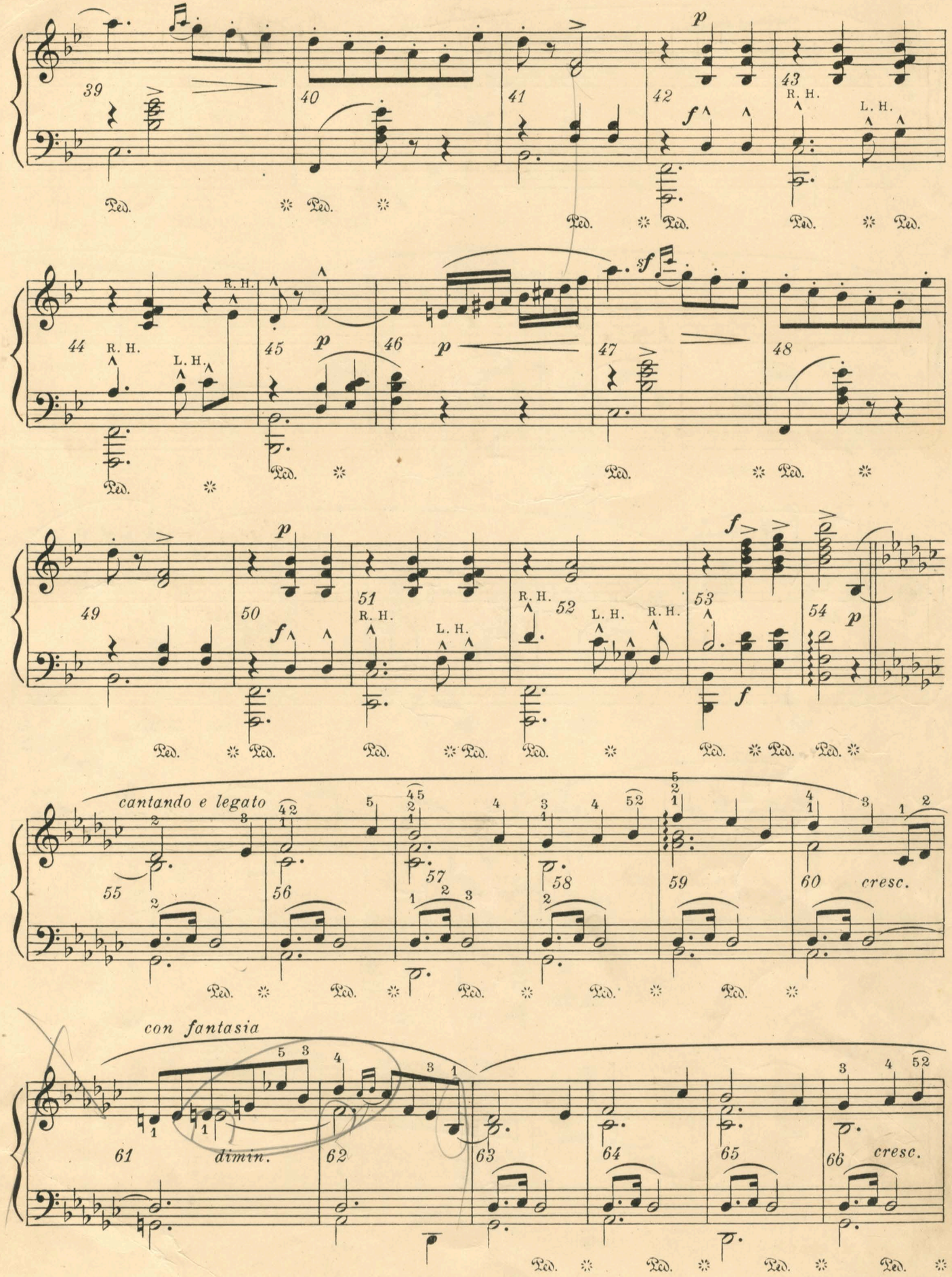

24
25
p
26
cresc.
27
mf 28
Ped.
29 cresc.
30
ff
31
p
32
cresc. 33
animato
34
35
rallentando molto
36 ff
dimin.
37
a tempo
pp 38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R. H.
L. H.
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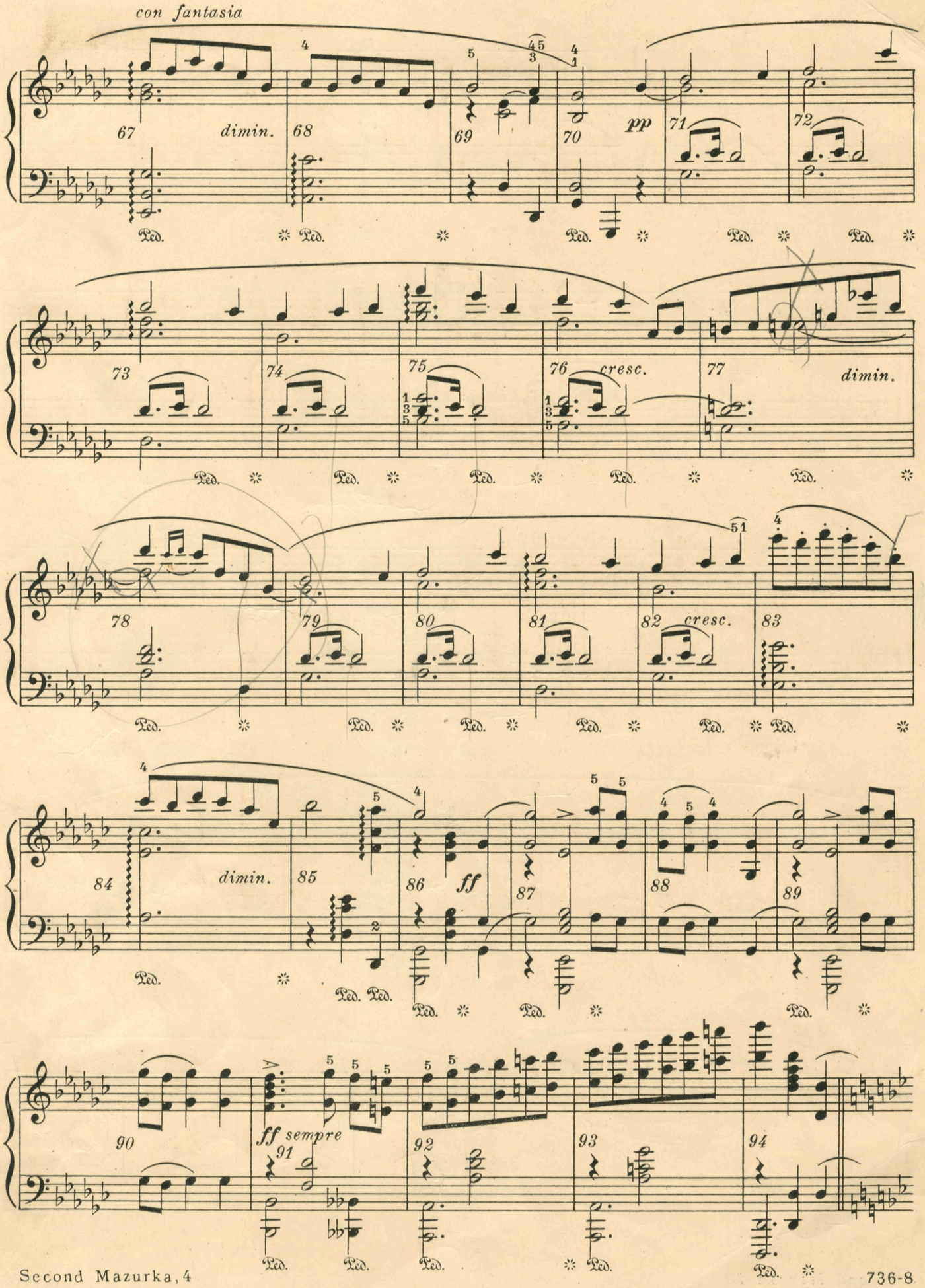
cresc.
cantando e legato
con fantasia
Ped.


con fantasia
67
dimin.
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cresc.
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cresc.
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dimin.
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ff sempre
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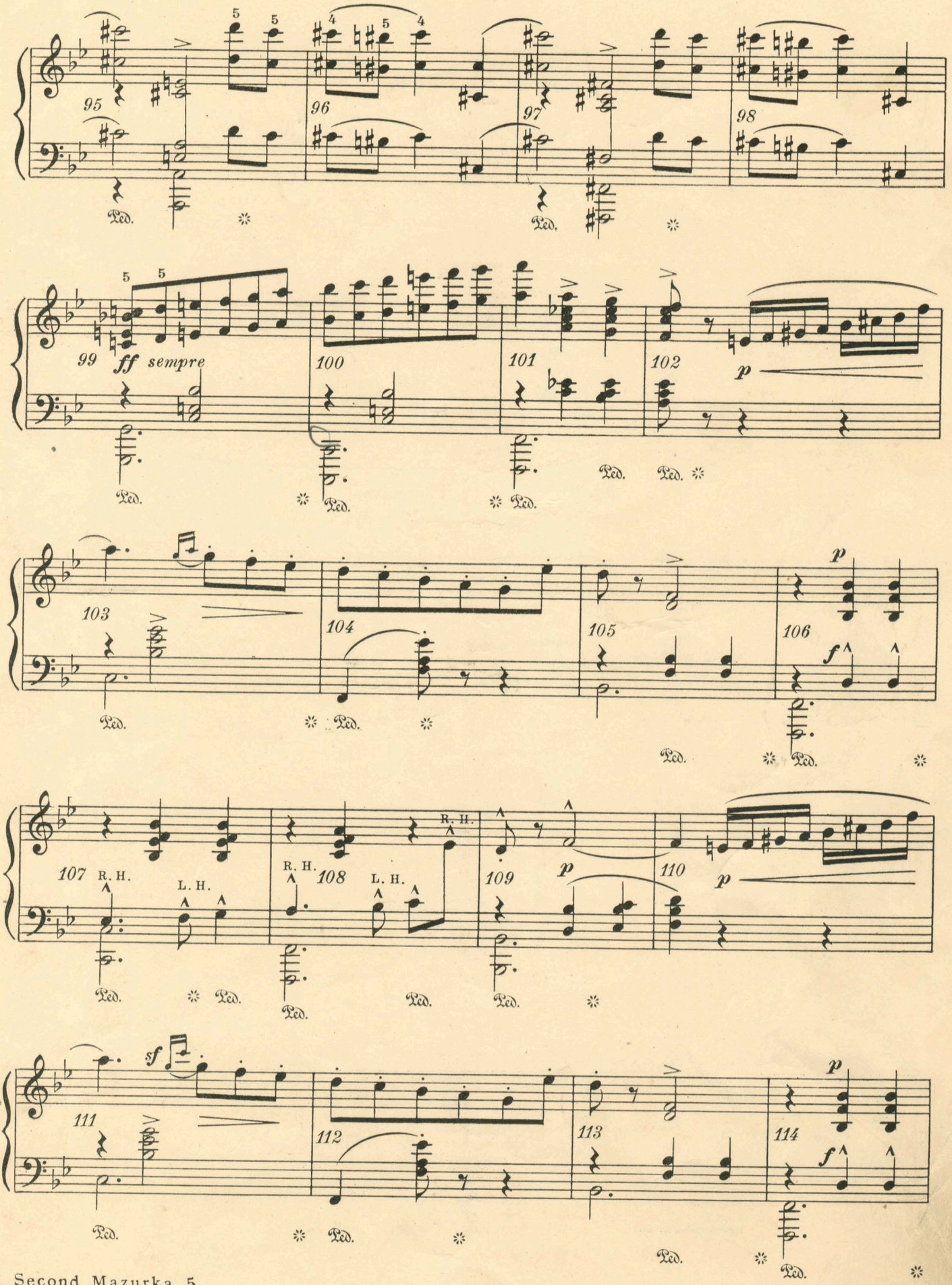
Ped.


95
96
97
98
99
ff sempre
100
101
102
p
103
104
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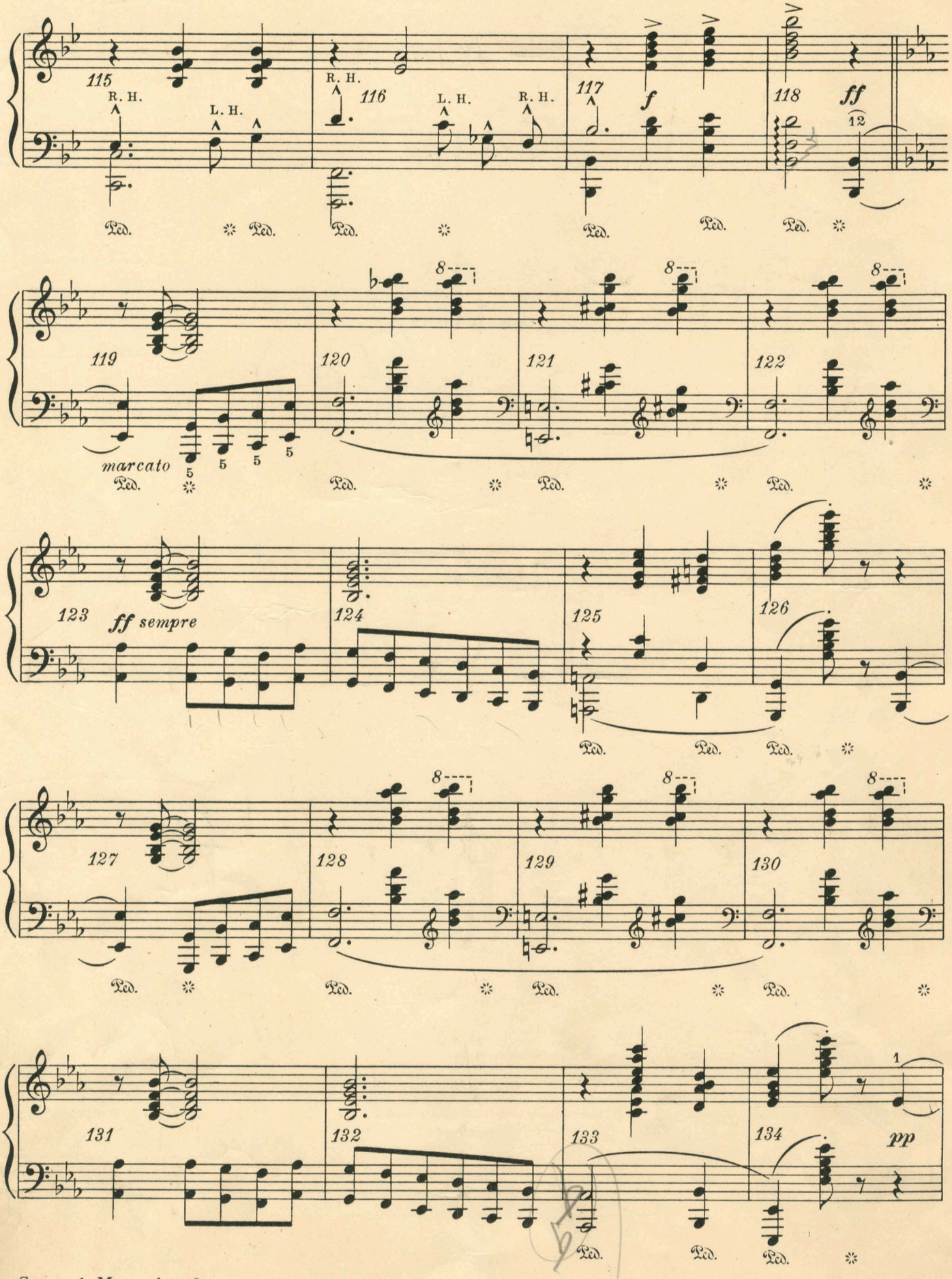
106
p
f
107
R. H.
L. H.
108
R. H.
L. H.
109
p
110
p
111
sf
112
113
114
p
f
Ped.


115
R. H.
L. H.
116
R. H.
L. H.
R. H.
117
f
118
ff
12
Ped.
119
marcato
5
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122
123
ff sempre
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125
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127
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131
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133
134
pp
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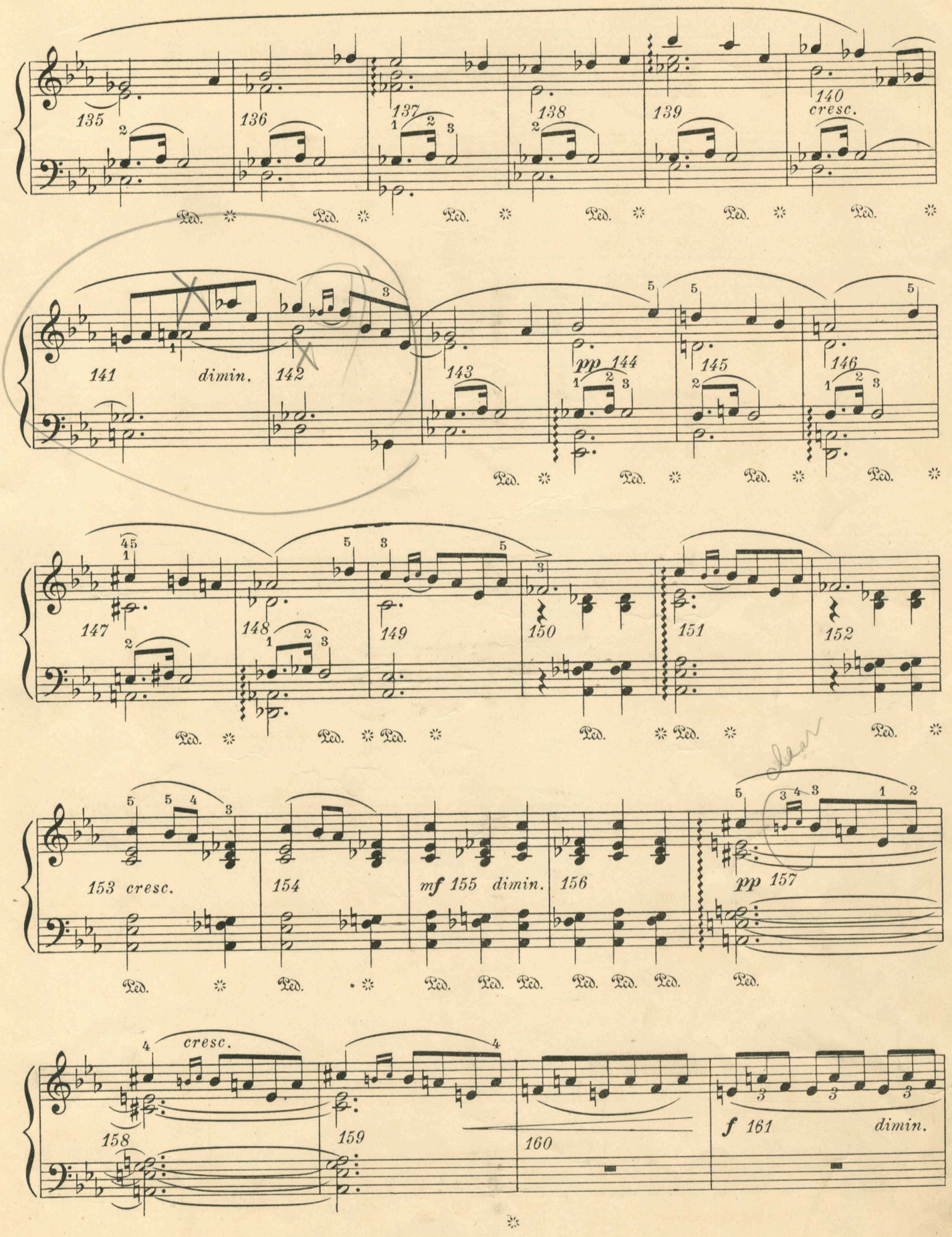
135
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cresc.
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dimin.
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153 cresc.
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mf 155 dimin.
156
pp 157
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cresc.
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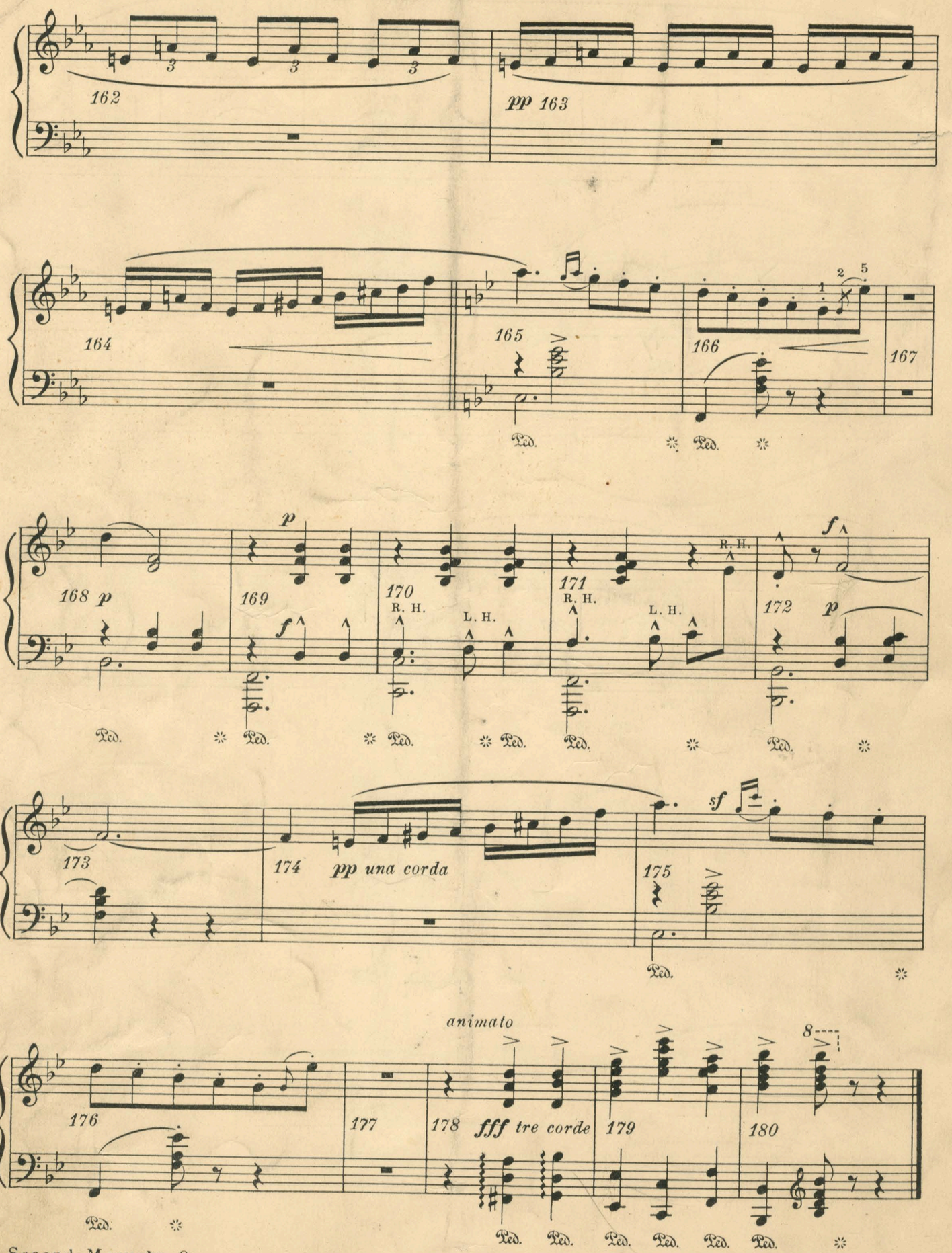
160
f 161
dimin.


162
pp 163
164
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166
167
168 p
169
f
170
R. H.
L. H.
171
R. H.
L. H.
172
p
f
173
174 pp una corda
175
sf
animato
176
177
178 fff tre corde
179
180
8
Ped.